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ABSTRACT

This guide was designed to be of practical use for organizations and individuals in Wyoming communities to aid in developing and/or accessing life-long arts learning opportunities. The information suggests possibilities for arts program developers in other states. The guide is organized in four subdivided sections that include: (1) an introduction which describes the Wyoming Arts in Education Program; (2) a checklist for sponsors; (3) a checklist for artists and consultants; and (4) resources for residencies. The final section includes: "About Outcomes-Based Instruction"; "A Sample AIE Residency"; "About Media Coverage"; and "Forms You Can Use." (MM)

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# THE ARTS IN EDUCATION HANDBOOK

## OR HOW YOU CAN DESIGN CREATIVE ARTS IN EDUCATION PROJECTS IN 113 STEPS OR LESS)

SO 026 520

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# *THE ARTS IN EDUCATION HANDBOOK*

***OR HOW YOU CAN DESIGN***
***CREATIVE ARTS IN EDUCATION PROJECTS***
***IN 113 STEPS OR LESS***

Wyoming Arts Council
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Cheyenne, Wyoming 82002
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# *ABOUT OUR ARTS IN EDUCATION PROGRAM*

Picture kindergartners discovering the magic of poetry. Or imagine senior citizens sculpting for the very first time. Those images will give you an idea of the range of creative activities the Wyoming Arts Council's Arts in Education program sponsors. Our goal is to ensure that all Wyoming communities have access to life-long arts learning opportunities. One way we do this is by awarding funds to place artists in schools and communities, to support specific arts projects, and to provide training opportunities. We also plan AIE gatherings, and take an active role in encouraging school districts to make the arts basic to every child's education.

*Our programs bring all age groups together to appreciate the arts. Here, Georgia St. Clair and a student, with "Time Travelers."*

***ARTS IN EDUCATION SUPPORT***

The Arts Council employs a full-time Arts in Education Coordinator to help you write grants, offer advice on programming, and ensure rewarding residency experiences.

The Council also publishes a number of useful publications, including curriculum guidelines and a roster of artists, folklorists, and consultants available for residencies. If you have any questions about the Council's granting programs, the artists who serve on the Council's roster, or any other aspect of arts education, just call 307/777-7742. We're happy to help!

*You can learn more about grants from The Big Purple Book: A Resource Guide to the Arts in Wyoming, and from grant application packets. Call the Council, 307/777-7742, to ask for copies of these publications, or use the postage-paid reply form in this chapter.*

### *ARTS IN EDUCATION GRANTS*

To assist schools and organizations with arts education the Council offers funding through the following grants.

- *Artist-in-Residence Grants* place professional artists and folklorists into schools and communities. Residencies provide intensive, participatory experiences for students of all ages—who develop aesthetic perceptions and learn to take pleasure in creating works of art. Artists benefit, too, because they're able to integrate their artistic disciplines into established learning arenas. Residencies can last from one week to one year, and often involve not only students, but teachers, parents, and administrators. Each residency is designed to provide communities with: the chance to learn about the critical, historical and cultural traditions of a particular art form; time to observe professional artists at work, serving as role models; and opportunities to work directly in an artistic medium. The Council publishes a roster of artists, folklorists, and consultants available for residencies; the current roster is included in *The Big Purple Book*, available from the Council.
- *Art is Essential Grants* are designed to encourage you to make the arts a basic component of your planning, implementation, and evaluation processes. You may apply to fund year-round arts education programming, such as residencies, performances, curriculum development, and teacher training.
- *Special Project Grants* are used to strengthen ongoing arts curricula or to develop new coursework through innovative planning and implementation. You may use roster artists, folklorists, or consultants to help you do this.
- *Technical Assistance/Inservice Grants* provide training opportunities for teachers and administrators. You can bring in outside expert help to design new arts curricula or strengthen current programs (see the Consultant List in *The Big Purple Book*). Or you may choose to send educators to workshops and classes where they can learn skills to train other teachers and administrators in your community.

- *Trailblazer Grants* provide extra funding so model projects can be carefully documented. Files on these programs are kept in the Council library, available to anyone who is looking for planning ideas and how-to information.
- Extra easy grant categories include *Open Door Grants*, for projects that don't fit the Council's regular grant deadlines, and the *Arts Across Wyoming Grant* that lets you easily book Wyoming artists from a list included with the application packet.

### *WHAT'S INCLUDED IN THE ARTS IN EDUCATION HANDBOOK*

If you're wondering how you can become involved in the Council's Arts in Education programs, this handbook can help. It outlines steps in securing artists for residencies, describes opportunities, and suggests procedures. Whether you'd like to serve as an artist-in-residence, or plan to sponsor a project, this book will take you through the process. It includes:

- A step-by-step checklist for sponsors (pages 1-10).
- A step-by-step guide for artists and consultants who wish to present programs (pages 11-18).
- A resource section which includes an explanation of outcomes-based education, a sample residency and inservice, guidelines for publicity, and forms and contracts you can photocopy and use (pages 19-36).

### *IF YOU NEED MORE INFORMATION*

The Wyoming Arts Council provides many other useful, free publications. To receive them (you'll find descriptions in the Council's resource guide, *The Big Purple Book*), contact the Arts Council by mail or phone—or better yet, simply check the appropriate boxes on the postage-paid response form on the next page.

### *A REQUEST*

After you've had a chance to use *The Arts in Education Handbook*, please take a moment to fill out the questionnaire on the facing page. We can serve you better if you tell us what you need!

# *LET US KNOW WHAT YOU NEED*

Help us serve you better. Give us your comments. Then tear out this form, fold it and tape it, and drop it in the mail. You don't even need a stamp!

***WHAT INFORMATION WOULD YOU LIKE TO SEE ADDED TO THE ARTS IN EDUCATION HANDBOOK?***

***WHAT DID YOU FIND MOST USEFUL ABOUT THE ARTS IN EDUCATION HANDBOOK?***

***WHAT COMMENTS OR SUGGESTIONS WOULD YOU LIKE TO MAKE TO THE ARTS COUNCIL?***

***PLEASE SEND ME: (SOME OF THESE ARE AVAILABLE ONLY AT SPECIFIC TIMES OF THE YEAR)***

All Arts Newsletter
Wyoming Arts Council Annual Report
Economic Impact Survey
Wyoming Arts Council Funding History
Wyoming Arts: An Education Plan
The Big Purple Book
Wyoming Museum & Gallery Guide
Visual Arts Exhibition Catalog

Community Services Grants Applications
Arts in Education Grants Applications
Arts Across Wyoming/Open Door Grants Applications
Individual Artist Grants Applications
Governor's Arts Awards Nomination
Fellowship Application—Discipline: _____
Blanchan/Doubleday Award Application

Name: Title (if any):

Organization (if any): Daytime phone:

Address:

City State: Zip:

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# *A CHECKLIST FOR SPONSORS*

*Have you wondered how to go about sponsoring an Arts in Education residency? This checklist will take you through the process of building and securing a program step-by-step.*

***WHERE TO GO NEXT:***

To read about artist and consultant responsibilities, page 11
To find out more about the Arts Council's AIE program, page IV
To learn more about outcomes-based education, page 19
To find contracts, evaluations, and other forms you can use, page 28

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# *BEFORE YOU USE THIS SECTION*

***WHO CAN SPONSOR AN ARTS IN EDUCATION PROGRAM?***

Anyone can become involved in the Wyoming Arts Council's Arts in Education programs—parents, teachers, students, or interested community members. You may apply for grants if you are a nonprofit organization with tax-exempt status from the IRS, or a government agency like a library or educational institution. If you do not have 501(c)(3) designation, you may still qualify for a grant—as long as you work in conjunction with another nonprofit group.

***HOW MUCH MONEY CAN YOU REQUEST FROM THE ARTS COUNCIL?***

Grants should always be considered supplementary to your organization's regular budget, and by law, we cannot award you a grant for more than half your project's total costs, or more than half your total budget. Different grants vary in the level of funding you can request. AIE grants require you to come up with *matching funds*—money from other sources to be used for your projects.

***WHO CAN BENEFIT FROM ARTS IN EDUCATION PROGRAMS?***

Although AIE residencies often take place in schools, other community gathering places—such as museums, libraries, and performing arts centers—are perfect settings for projects. We encourage you to think of many kinds of audiences when you plan your programs: seniors, minority groups, and the disabled.

***HOW TO FIND ARTISTS, FOLKLORISTS, OR CONSULTANTS***

The Wyoming Arts Council publishes rosters and lists of individuals who are willing to share their talents with your organization. The current roster and lists appear in *The Big Purple Book*.

***PUBLICATIONS OF INTEREST***

To receive any of the following, indicate your needs on the postage-paid response form at the beginning of this book. *All Arts Newsletter* is your monthly update to the arts in Wyoming; *Arts Council Funding Histories* list organizations and individuals that have been awarded grants from the Council; *WAC Grant and Fellowship Applications* include forms you need to apply for funding; *Wyoming Arts: An Education Plan for Visual Arts, Dance, Music, Theatre and Literary Arts* outlines a statewide framework for arts education—developed by a task force of over fifty teachers, artists, administrators, parents, and members of school boards and community organizations. This book also contains valuable evaluation criteria, bibliographies, glossaries, and resource lists for visual arts, dance, music, theatre, and literary arts programming; *The Big Purple Book* is a directory to the Arts Council and other arts resources.

***OTHER PROGRAMS OF INTEREST***

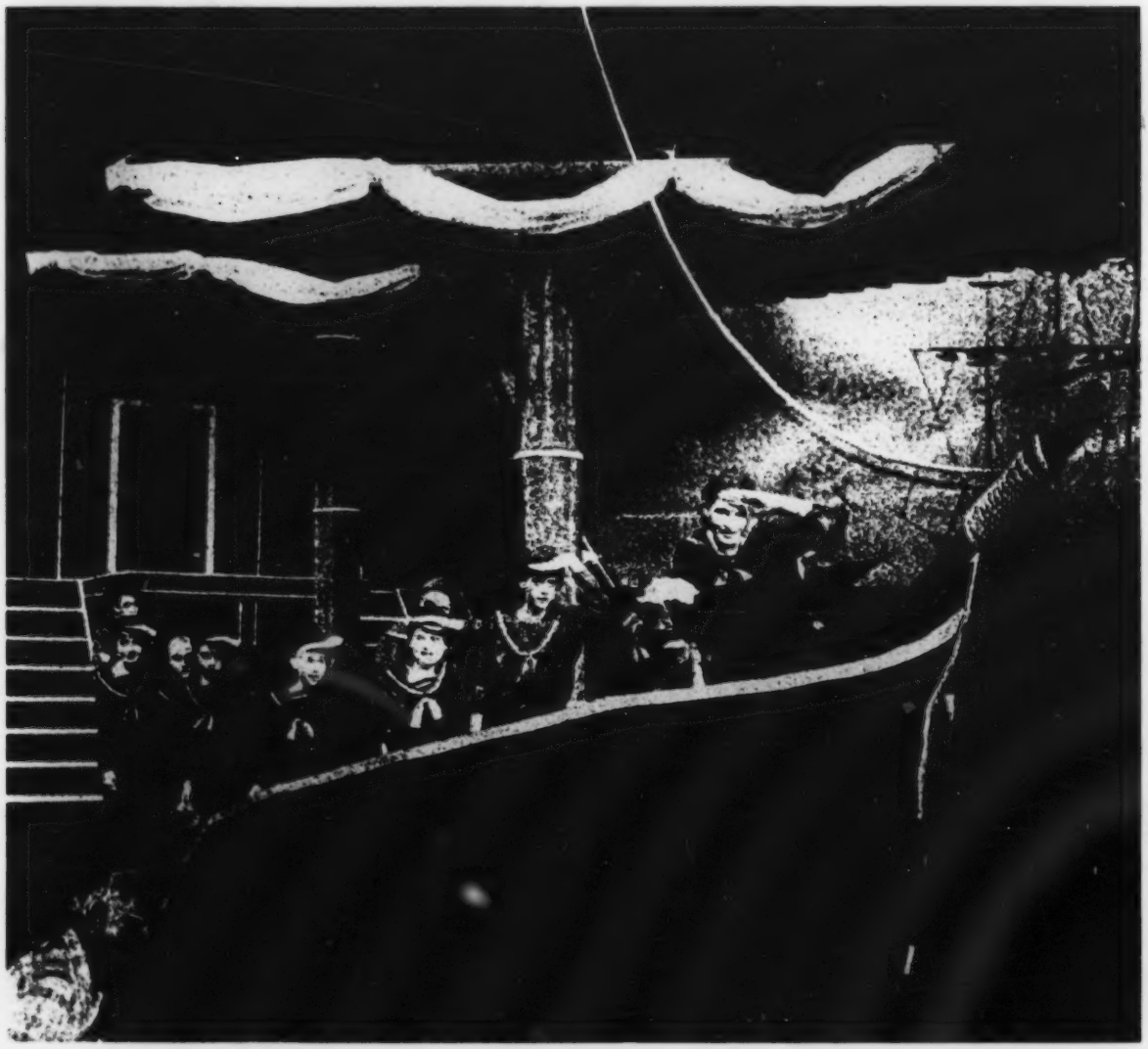
*Summer Arts Institutes* provide training for teachers and artists in five discipline areas: dance, music, literature/creative writing, theatre, and visual arts; *The Wyoming Interdisciplinary Conference* provides training for hundreds of state educators in all subject areas, including music, theatre, visual arts, and creative writing.

***IF YOU HAVE QUESTIONS***

Please feel free to call the Wyoming Arts Council, 307/777-7742, to talk to the Arts in Education Coordinator *whenever* you have questions. We're committed to helping you enjoy all the advantages of sponsoring an artist!

# A CHECKLIST FOR SPONSORS

A successful Arts in Education (AIE) project requires funding, vision, and an artist, folklorist, or consultant who can translate your needs into a comprehensive program. This checklist will take you through the process of building and securing your program step-by-step. The Wyoming Arts Council can help you with any aspect of arts planning—from writing grants to selecting artists and completing final evaluations.



*The Sweetwater BOCES Summer Theatre Program presents HMS Pinafore, performed by fifth through tenth grade students at Western Wyoming Community College.*

***The Big Purple Book***

*This publication offers valuable tips for sponsors, including information about the Arts Council, its programs, and its grants; rosters and lists of artists, folklorists, and consultants; and a resource section that's something like a little black book of arts contacts statewide, regionally, and nationally. Request a copy from the Arts Council by calling 307/777-7742.*

## *BUILDING A FOUNDATION FOR AN AIE PROGRAM*

- First, organize a planning committee to shape plans for residencies or projects. Potential members could include: teachers, administrators, parents, students, and artists.

- Designate one committee member to serve as a liaison between artists, sponsors, and the Wyoming Arts Council.

- Blockbooking, or setting up a multi-stop tour for an artist, is a valuable tool because it reduces costs and makes it possible for more audiences to experience artistic excellence. Send your liaison (and others if possible) to the annual Wyoming Arts Alliance Blockbooking Conference where artists showcase their talents before representatives from arts organizations and schools. The conference, which the Council supports, provides an opportunity for presenters and artists to meet face-to-face to discuss touring and bookings.

- Build a wish list of residency and project ideas by conferring with teachers, parents, students, artists, and others. This important brainstorming and dreaming process should be as diverse as your community is.

- Develop a tentative list of goals and objectives (outcomes) for your project, including a list of possible roster artists to be used. See page 19 for a discussion of outcomes-based education. *The Big Purple Book* (see sidebar at left) provides a list of artists, consultants, and folklorists who are anxious to work in Wyoming communities.

- Connect with other statewide arts and education organizations to build a solid foundation for your own AIE program. Many of these groups are listed in the resources section of *The Big Purple Book*.

## *BASIC ARTIST-IN-RESIDENCE REQUIREMENTS*

- The Council recommends that you pay artists a minimum of $100 per day (based on an eight hour day), plus travel and per diem costs.

- During a normal eight hour day artists should have four hours of contact time with students and four hours of professional development time. Provide a space especially for artists' use.

- Be prepared to pay artists more, if you require additional contact time.

***Finding Artists and Consultants***

*Every two years the WAC publishes an artist, folklorist, and consultant roster. Individuals are selected for this roster through a competitive, peer-panel process, based upon artistic ability, communication and education skills, a desire to work in the AIE program, the flexibility to work in many settings, the ability to provide arts experiences for a variety of populations, and the professionalism necessary to complete a successful residency.*

***The Arts Council's AIE Roster***

*The current roster is part of The Big Purple Book: A Resource Guide to the Arts in Wyoming. The next roster will be published in 1994. Call the Wyoming Arts Council for more information.*

- Make classes no larger than standard size. If you include more students, enlist the assistance of aids, parents, and senior volunteers to ensure all students receive personalized attention.

- In schools with more than 150 students, have artists work with one core group of students (of no more than 35) at least four times each week. Although students may work with artists in shorter time periods, the heart of a residency is the in-depth learning between artists and students. Some schools will be able to accommodate all of their students; others need to adjust scheduling. For example, you might choose to provide in-depth experiences for all fourth graders, plus introductory experiences for other students. Core group scheduling can be flexible.

- Artists are a special resource and should work closely with educators. They are arts experts, but need the input, cooperation, and participation of teachers.

- Have teachers remain in the classroom during a residency—both to serve as models for students, and to build on artists' work between visits and after the residency has been completed. When teachers and artists work together, they can provide dynamic learning experiences.

*The arts are mentally—and physically—challenging. They're a natural starting point for getting students more actively involved in the education process. Here, students prepare for a dance class.*

***About Consultants***

*Consultants offer expertise and training in a wide variety of areas, such as cultural programming, grant writing, professional development, and arts areas like music, dance, and literature. They can work with teachers and administrators or can be in a classroom setting with students and teachers. Consultant fees vary. Always ask for updated fee schedules before you begin your planning. A list of consultants appears in the Council's Big Purple Book.*

***About Folklorists***

*The Wyoming Arts Council wants to increase its focus on the folk arts—those art forms that express the rich heritage and traditional values of ethnic or regional groups. You can help preserve these arts by identifying folk artists who live in your community and giving them a chance to teach their skills to others. Since folk artists are not always easy to find, the Council has compiled a list of folklorists who are willing to assist schools and communities in keeping traditional arts alive for future generations. A list of folklorists appears in the Council's Big Purple Book.*

## *PLANNING A RESIDENCY OR SPECIAL PROJECT*

- Select an artist, consultant, or folklorist.
- Plan your goals and objectives with the artist by:
  Identifying pre-program goals. (See page 19 for a discussion of outcomes-based education.)
  Identifying outcomes for all participants—students, teachers and community members—keeping in mind the amount of time the artist is actually available to teachers and students.
  Identifying post-program follow-up activities and strategies.
- Confirm the dates for the residency or project.
- Schedule inservice time for teachers and artists to exchange ideas. To find out what to expect from an inservice, see the example on page 24.
- Identify which teachers and students will work with the artist and develop a schedule or plan of action.
- Consult with the artist about supplies and materials needed. Make sure these arrive prior to the residency starting date.
- Identify the studio, work space, and housing needs of the artist or consultant.
- Apply to the WAC for a grant by either the February 15 or August 15 deadlines (see the facing page). If you submit your application two weeks prior to these deadlines, Council staff will gladly read your rough draft and make comments and suggestions. You can learn more about grants from the introduction to this handbook, from *The Big Purple Book*, and from grant application packets.
- Identify other sources for funding your programs, including school districts, the Department of Education, corporations, and private organizations. *The Big Purple Book* contains funding ideas.
- Keep lines of communication open between artists and sponsors throughout the planning process. This will nurture success and help ease any potential problems.

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***Arts in Education Grants***

*Eligibility:* *Local, nonprofit arts organizations, schools, museums, libraries, and performing groups all qualify for grants based on artistic merit and sound fiscal management.*

*Amount:* *For Arts is Essential, up to 30% of the complete year's programming costs; for all other AIE grants up to 50% of total cash expenses.*

*Match:* *See "Amount," above. By law (federal requirements) our funds must be matched one-to-one with foundation, corporate, or local cash funding. This is the match ratio we request for all AIE grants except Art is Essential, for which we suggest an approximately three-to-one match (30% funding from the Council; 70% from your other sources).*

*Deadline:* *Art is Essential, February 15 only. All other AIE grants, February 15 and August 15. (Extra easy grants are available year-round.)*

*Process:* *You must fill out official application forms. If you wish, a draft copy of your grant will be reviewed by staff members, who can offer suggestions to make your proposal more effective. Your final application is reviewed by a panel which makes recommendations to the Council board. You must submit a final report.*

***APPLYING TO THE WYOMING ARTS COUNCIL FOR GRANTS***

- The Wyoming Arts Council has two granting deadlines for Arts in Education: February 15 and August 15 of each year. Application forms contain complete instructions.

- The Council will review draft copies (typed is preferred) of grant applications if they are submitted no later than two weeks prior to the deadlines; that is, postmarked by February 1 or August 1.

- Apply to the WAC in one of these categories (also see page V):
  *Art is Essential grants* fund year-round arts education.
  *Artist-in-Residence grants* require that artists be in-residence in a school or community for a minimum of one week. A residency can last up to one year.
  *Special Project grants* strengthen ongoing arts curricula or develop new curricula.
  *Technical Assistance/Inservice grants* provide training opportunities for teachers and administrators.
  *Open Door grants* are for projects that don't fit the Council's regular grant deadlines.
  *Arts Across Wyoming grants* help you sponsor Wyoming artists from a special roster.

- Once you have received an Arts Council grant, send a copy of the signed artist contract to the Council (you may photocopy the contract on page 35).

- Return the signed Subgrantee Contract to the WAC by the due date noted in the award letter. Remember: we require two signatures on this form.

- Complete and return a Payee Information form if you are a first time recipient of WAC grant funds.

- Make sure you have received payment from the Council so that you can, in turn, pay the artist on time. Notify the WAC immediately if you have not received your payment by the date indicated on your Subgrantee Contract.

- Recognize the Wyoming Arts Council and the National Endowment for the Arts in all publicity promoting this residency.

***About Contracts***

*Because all contracts are legally binding, you should give artists or consultants ample time to review conditions before they sign. Be sure that you and artists agree to all terms. The Council can assist you with this process if you have questions or concerns. The WAC provides a sample contract (see page 35) you may photocopy and use.*

## *ENSURING THAT YOUR PROGRAM IS SUCCESSFUL*

- Re-confirm all dates with the artist.
- Sign a contract with the artist before the residency or project begins. Contracts should clearly specify all agreed-upon duties, activities, and services (you may photocopy the sample contract on page 35). Do not expect an artist to sign a contract upon arrival for the residency! Take time to verify and agree to all services and terms specified *well before* the start of the program.
- If you have written a successful grant to the WAC, your application form contains complete instructions for receiving funds and following through on your project.
- Review the planned outcomes of the residency or project with all teachers and administrators involved. (See page 19 for more information on outcomes-based education.)
- Identify ways to prepare teachers and students for arts visits. You might consider, for example, providing hands-on workshops, readings, vocabulary lessons, introductory sessions, field trips, films, or videos.
- Confirm schedules, room assignments, and equipment arrangements with all those involved.

*The Cleo Parker Robinson dance ensemble offers a conditioning workshop for football players during a Campbell County residency. (Photo by Travis Heying)*

*Students and music teachers at Conestoga Elementary in Gillette spent several days with Bob Hussa, a music instructor at Central Wyoming College, to learn how to operate the synthesizer purchased by the school.*

*PROMOTING THE RESIDENCY OR PROJECT*

- Obtain the artist's publicity packet containing a black and white photo, press release, and other promotional materials.
- Inform newspapers, radio and television stations, and other local media of your events. Make personal contact prior to the residency to discuss publicity ideas and opportunities. Note the limitations and guidelines discussed on pages 26-27.
- Make full use of on-site media such as your school newspaper, any mailing lists, bulletin boards, banners, flyers, announcements, and inter-agency mail. If you've received funding from the WAC, credit the Arts Council and the National Endowment for the Arts in publicity.
- Send newspaper clippings, photos, or other publicity to the WAC for use in future promotions or in publications such as the *All Arts Newsletter*. Be sure to clearly label all materials you send.
- Invite your local legislators to present the check from the WAC to your school or organization in a situation designed for a photo opportunity.
- Personally invite legislators, school board members, corporate, and private sponsors to participate in your residency or project.

***Trailblazer Projects***

*If you're searching for innovative ways to get your community involved in the arts, the Arts Council has files to help spark creative ideas. Each granting cycle, we ask our panels to identify programs which demonstrate exciting, reproducible activities. These "model" programs are then given additional funding to record every aspect of their experiences. Documentation ranges from videos to notebooks to photographs. This information is then kept in the Council library, available on the premises or via the mail to anyone looking for planning ideas, how-to information, and other assistance.*

## *COMPLETING YOUR AIE PROGRAM ON A SUCCESSFUL NOTE*

- Monitor the entire program and process (including planning and follow-up) by making thorough evaluations of every step. See the sample evaluation forms on pages 28-31 of this handbook.
- Consult evaluations from past projects. This will help you address interests or concerns that have previously been identified.
- Keep all leaders (principals, administrators, and planning team members) regularly informed about ongoing developments in the planning of your program.
- During the project, focus on your goals and student outcomes (see page 19).
- Communicate regularly with the artist to evaluate the program's success. Make adjustments as needed.
- Conduct a midpoint meeting with the artist and site coordinator to review outcomes, evaluate strategies, and revise as needed.
- Help students and other participants focus on the program's goals. Watch and listen for clues as to how the program might be made more successful. Consider keeping an informal written log of your observations.
- Talk regularly with teachers to ensure they are cooperating with the artist or consultant to achieve established program goals and objectives.
- Schedule a final brainstorming session with the artist or consultant, members of the planning team, participating teachers, and students. Review the program and identify its

strengths and weaknesses. Make recommendations for future AIE programs.

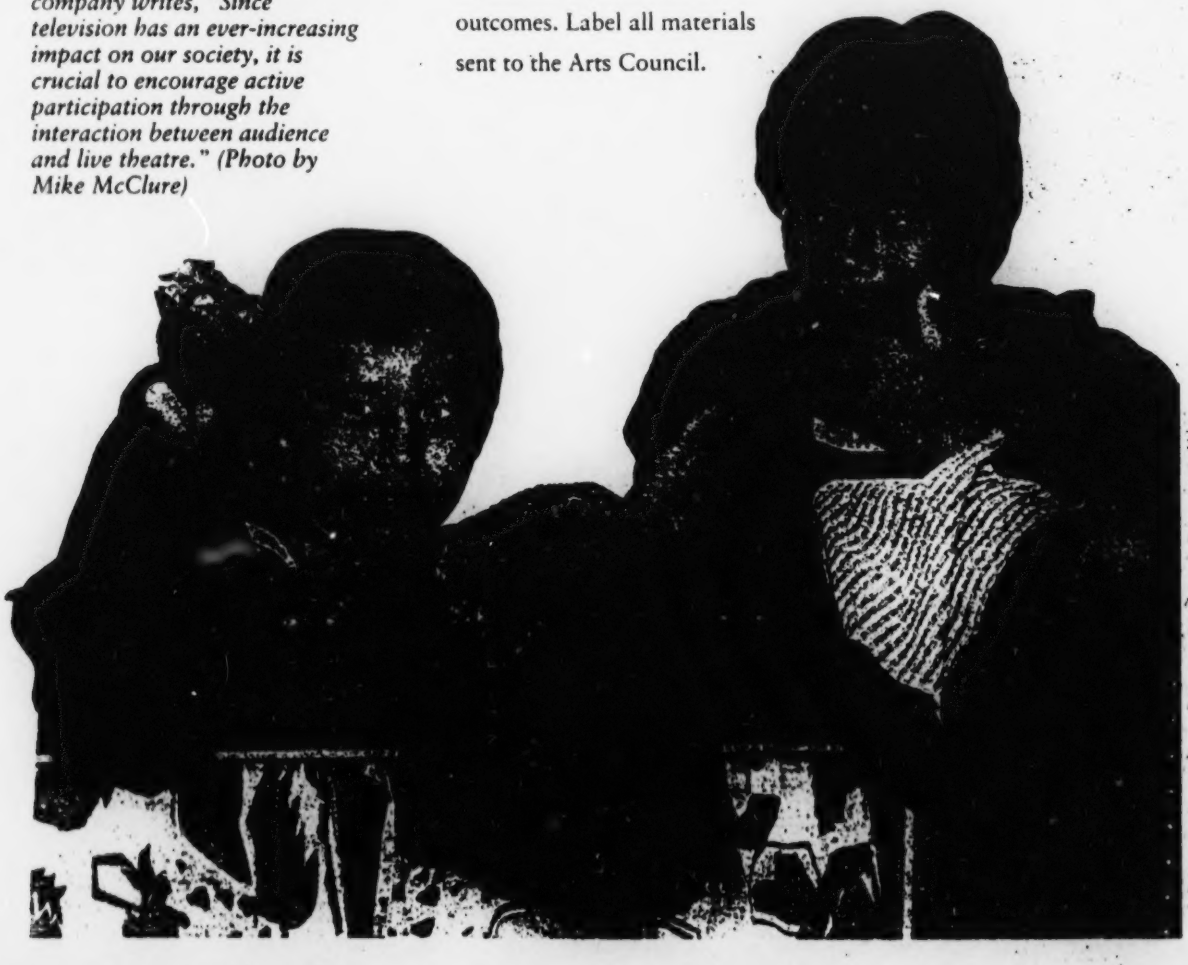
- Ask an administrator, teacher, or other individual to conduct an evaluation from an outsider's perspective. This often turns up surprising and useful information!

- Collect written, visual, and verbal evaluations from other participants in your project. Keep a file of this information, as well as the artist's evaluations and any outside evaluations for future reference. (Use the evaluation forms and ideas included on pages 28-31).

- If you have received Arts Council funding, complete the WAC's Final Report while events are still fresh in your mind. Be sure to submit the report within 30 days of the end of the program.

- Offer materials such as press releases or student work samples to the WAC and to your school's program evaluator for documentation of objectives, activities, and outcomes. Label all materials sent to the Arts Council.

*Below, students make and use puppets in an Arts in Education residency with the Eulenspiegel Puppet Theatre Company. This company writes, "Since television has an ever-increasing impact on our society, it is crucial to encourage active participation through the interaction between audience and live theatre." (Photo by Mike McClure)*



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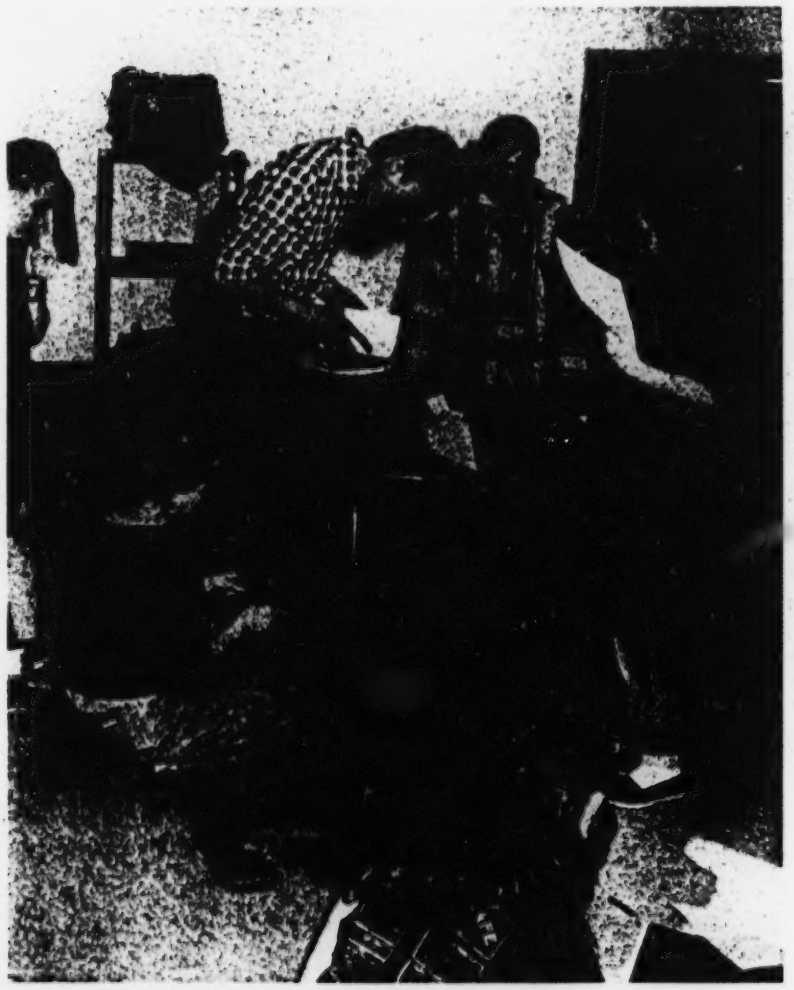
## *EXTENDING THE IMPACT OF YOUR AIE RESIDENCY OR PROJECT*

- Have the site coordinator assist the artist with distribution of information on projects, activities, concepts, and resources so the impact of your residency or project can be extended after the artist leaves. (Artists are responsible for developing handout originals.)
- Tie up any loose ends, and leave participants with a sense that the project has been a positive arts experience.
- Remember to thank all those (in writing, if possible) who made it happen.
- Make an effort to contact other sponsors to share successes and problem-solving strategies. Visit other schools and organizations to observe and participate in their arts education programs. We can learn a lot from each other.

*Writer Dainis Hazners involves students in a project in this Uinta County residency. Dainis tailors his residencies to each sponsor's requirements, deeming it important "to be receptive to whatever the needs of a community may be." He feels the impact of a residency should continue well beyond the artist's visit, so he tries to show educators how to use supplemental and enrichment programs. He has a wealth of ideas to share about how his art can be integrated into other academic areas.*



# *A CHECKLIST FOR ARTISTS & CONSULTANTS*

*If you're an artist, folklorist, or consultant with knowledge to share, Wyoming organizations can use your expertise. This section shows you how to get involved in AIE programs.*

***WHERE TO GO NEXT:***

To read about sponsor responsibilities, page 1
To find out more about the Arts Council's AIE program, page IV
To learn more about outcomes-based education, page 19
To find contracts, evaluations, and other forms you can use, page 28

# *BEFORE YOU USE THIS SECTION*

***WHO CAN BECOME AN AIE ARTIST, CONSULTANT, OR FOLKLORIST?***

To become involved in the Council's program, you must apply to be included on one of our rosters or lists. Details are given on page 11.

***WHO CAN BENEFIT FROM ARTS IN EDUCATION PROGRAMS?***

Although AIE residencies often take place in schools, other community gathering places—such as museums, libraries, and performing arts centers—are perfect settings for projects. We encourage you to think of many kinds of audiences when you plan your programs: seniors, minority groups, and the disabled.

***OTHER OPPORTUNITIES FOR ARTISTS, FOLKLORISTS, AND CONSULTANTS***

The Wyoming Arts Council is dedicated to nurturing talented Wyoming artists—both financially and through offering training and employment opportunities. At the annual *Artspeak Conference*, artists can set up a private consultations with fellowship jurors to discuss work and career issues; if you're a working Wyoming artist, you may be eligible to apply for *$2,500 fellowships* in the literary, performing, or visual arts. Four fellowships are given in each discipline area every year; *Individual Artist Grants* fund outstanding artists who seek career enhancement and pursue risk-taking projects; The Council maintains several different *artists' registries* and informal information networks; *Summer Arts Institutes* provide training for teachers and artists in five discipline areas: dance, music, literature/creative writing, theatre, and visual arts.

***PUBLICATIONS OF INTEREST***

To receive any of the following, indicate your needs on the postage-paid response form at the beginning of this book. *All Arts Newsletter*, a free publication, lists contests, exhibition opportunities, journals looking for submissions, employment opportunities, conferences, residencies, and other opportunities for artists; *WAC Grant and Fellowship Applications* include forms you need to apply for funding; *Wyoming Arts: An Education Plan for Visual Arts, Dance, Music, Theatre and Literary Arts* outlines a statewide framework for arts education—developed by a task force of over fifty teachers, artists, administrators, parents, and members of school boards and community organizations. This book also contains valuable evaluation criteria, bibliographies, glossaries, and resource lists for visual arts, dance, music, theatre, and literary arts programming; *The Big Purple Book* is a directory to the Arts Council and other arts resources; *The Wyoming Museum and Gallery Guide* lists nearly 200 museums, galleries, and historic sites in Wyoming. It also includes photographs of exhibit spaces and information for artists on how to show their work; *Visual Arts Exhibition Catalogs* document fellowship winner shows, curated every two years by one of the Council's fellowship jurors; *Literary anthologies* are produced periodically by the literature program. The Council has sponsored collections of writing and artwork by children, distributed free to schools and individuals, and has published an anthology of work by fellowship recipients.

***IF YOU HAVE QUESTIONS***

Please feel free to call the Wyoming Arts Council, 307/777-7742, *whenever* you have questions. We're committed to helping you enjoy all the advantages of our Arts in Education program!

# A CHECKLIST FOR ARTISTS & CONSULTANTS

Completing a successful residency requires more than simply offering creative programming for sponsors. It involves promoting yourself; setting clear, achievable goals; sharing your ideas with other artists and consultants; and learning how to evaluate your project's effectiveness. This checklist is designed to help ensure that your program is a success.

***The Big Purple Book***

*The Big Purple Book offers valuable tips for artists, including information about the Arts Council, its programs, and its grants; rosters and lists of artists, folklorists, and consultants; and a resource section that's something like a little black book of arts contacts statewide, regionally, and nationally.*

### *BECOMING A WAC ROSTER ARTIST OR CONSULTANT*

- Request a roster application form from the Wyoming Arts Council, available every other year in late fall or early winter. Applications for the next roster will be available in late 1993 or early 1994.
- Become familiar with the qualifications you must show to be chosen for the Council's roster. The application process is rigorous and objective. First, you fill out detailed forms and submit samples of your art work. Qualified panels then recommend suitable artists to the Council board. Those who are included have demonstrated artistic ability, communication and education skills, the desire to work in the Arts in Education program, the flexibility to work in many settings, the ability to provide arts experiences for a variety of populations, and the professionalism necessary to complete residencies.
- Develop a press package (see sidebar on page 16), lesson plans (see samples on pages 22-25), idea lists for teachers and administrators, and other resource materials that can be sent out upon request.
- Think about new residency ideas. Use the WAC's library to find out about other successful programs (see sidebar on Trailblazer Projects on the following page).
- Consultants and folklorists should call the Wyoming Arts Council for updated information about being included on lists.

*Keenan Rice, a Pioneer Park Elementary student, tries out new skills after a photography workshop led by Richard Collier. This class was part of the final phase of a semester-long study of architecture and the community. Art, social studies, science, and the language arts were all integrated into the project.*

***Trailblazer Projects***

*If you're searching for innovative ways to design a residency, the Arts Council can help. Each granting cycle, we ask panels to identify "model" programs, which are given additional funding to record their experiences. This documentation is then kept in the Council library, available on the premises or via the mail to anyone looking for ideas.*

## *BUILDING A FOUNDATION FOR FUTURE PROGRAMS*

- Use Arts Council resources to promote yourself: mailing lists, newsletters, and *The Big Purple Book* (see sidebar on page 11).
- Showcase your talents at the annual Blockbooking Conference sponsored by the Wyoming Arts Alliance. Provide information on your skills in handouts, and meet with potential sponsors to discuss touring. Blockbooking, or scheduling multi-stop tours, is valuable because it reduces costs and makes it possible for more audiences to experience your programs.
- Present a workshop at the annual Wyoming Interdisciplinary Conference. This weekend gathering provides training for hundreds of state educators in all areas, including music, theatre, visual arts, and creative writing. Highlight what you offer for residencies or special projects. Include discussions of your presentations for specific grade levels, classes, teachers, and special populations such as the gifted and talented, older adults, or the physically challenged.
- Send potential sponsors cover letters and abbreviated press packages (see sidebar on page 16). Use mailing labels provided by the Council, along with any mailing lists you've developed through attending conferences and other AIE programs.
- Since it's important not to miss inquiries, consider using an answering machine to pick up calls from potential sponsors.
- Talk with other artists on the roster; brainstorm about possible collaborations or successful model programs.

*At right, the Eulenspiegel Puppet Theatre conducts a residency. (Photo by Mike McClure)*

***About Contracts***

*Because all contracts are legally binding, you should have ample time to review the conditions of a contract before you sign it. Be sure that you and the sponsor agree to all terms. The Council can assist you with this process if you have questions or concerns. The WAC provides a sample contract (see page 35) for you and sponsors to use.*

***Student Outcomes***

*School districts in Wyoming are developing student outcomes in the fine arts. You should be familiar with these and identify ways that your residency or project can help meet them (see page 19).*

## *PLANNING A RESIDENCY OR SPECIAL PROJECT*

- Begin to make arrangements early, usually by phone and letter. If you know you'll be in the sponsor's vicinity, set up an in-person session. It is important that you maintain close contact with the sponsor during this planning and scheduling process.

- During a normal eight hour day, you should have four hours of contact time with students and four hours of professional development time, in a space especially set aside for your use.

- Sponsors who require additional contact time should pay you more. If you want to spend more time with students, negotiate additional payments with your sponsor.

- Classes should contain no more students than standard size. If more students are included, you may request extra assistance (such as help from aides, parents, or senior volunteers).

- In schools with more than 150 students, you should work with at least one core group of students (of no more than 35) at least four times each week. Other students can participate for shorter time periods. Remember that the heart of a residency is the in-depth learning that occurs between artists and students. Some schools can accommodate all students, while others may need to adjust scheduling. For example, you might be asked to provide in-depth experiences for all fourth graders, plus introductory experiences for other students. Core group scheduling can be flexible.

- Confirm goals and objectives with the sponsor by:
  Identifying pre-program goals (see the discussion of outcomes-based education on page 19).
  Identifying outcomes for all participants—including students, teachers, and community members.
  Identifying post-program follow-up activities and strategies.

- Confirm all residency and project dates with your sponsor.

- Schedule inservice time to work with teachers (see the sample inservice program on page 24).

- Find out which students and teachers will participate in your program and confirm the schedule outlined by the sponsor. Make suggestions for revisions as needed.

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***Other Opportunities for Artists***

*The Wyoming Arts Council offers many programs for individual artists, including grants and fellowships, conferences, newsletters, and private consultations with well-known experts. Call the Council for details.*

- Confirm that your assigned living and working space will be adequate for your needs.
- Identify all materials and supplies needed for your project or residency. Provide this information to sponsors well in advance so they can place orders in plenty of time for your program's starting date.
- Provide any information needed by sponsors to write grant applications to the WAC or other funding organizations. Your sponsors are likely to request resumes, photos, lesson plans, etc.
- Sign a contract that clearly specifies your duties, activities, services, and salary, as agreed upon by you and the sponsor. If you haven't received a contract one month prior to the starting date of a residency or project, call your sponsor. (See page 35 for a sample contract.)
- Consult evaluations from past residencies to learn about a site that is new to you. Contact the sponsor, the Wyoming Arts Council, and other artists for more information.
- Request a map of the community, phone numbers of contact people, and lodging information if needed.
- Develop and maintain an open line of communication with the site coordinator and other planning team members for your residency. This will nurture success and help ease potential problems.

### *ENSURING THAT YOUR PROGRAM IS SUCCESSFUL*

- Re-confirm all dates, schedules, and room arrangements with the sponsor.
- Check to make sure all materials and supplies are available and ready for your use. When you request supplies, keep in mind the limitations of a district's or organization's budget; accessibility and cost of materials are important factors in Wyoming.
- Confirm that everyone on site will know who you are, why you are coming, and when you will arrive.
- Review the basic guidelines and planned outcomes of your residency or project with the sponsor.

- Re-confirm that you need the input, cooperation, and participation of teachers. Teachers should remain with their classes and serve as models for students. They will then be able to build upon your work between visits and after the residency or project has been completed.
- Be imaginative in presenting what you have to offer.
- Based on school interest and your skills, be prepared to introduce concepts beyond what teachers are already covering in classrooms.
- Identify ways teachers can prepare themselves and students for your visit. For example, you could suggest readings, supplemental lessons, and videos. An introductory inservice (see page 24) can help.

*The arts can be integrated into many different discipline areas—history, social studies, mathematics—even computer science.*

***About Press Kits***

*Artists put together press kits to introduce themselves to prospective buyers, presenters, and collectors, or to provide information for sponsors who wish to advertise an upcoming program. You should include:*

- *a cover letter*
- *an updated resume (preferably no more than 2 pages in length)*
- *an artist's statement (about your work, personal background, etc.)*
- *high quality black and white photos of yourself and your work*

*Depending on the sponsor's needs, you might also include:*

- *a press release about your work, your background, or what you will achieve during a project*
- *support materials (slides, videos, audio tapes, etc.) news articles, reviews, and evaluations from previous projects*
- *sample lesson or inservice plans (see pages 22-25)*

*PROMOTING THE RESIDENCY OR PROJECT*

- Provide a publicity packet to each sponsor which includes a black and white photo, press release (see sidebar at left and sample press release on page 27), and other promotional materials.
- Be willing to appear on radio or television talk shows, grant in-person press interviews, and attend civic group luncheons and other events. Ask sponsors to provide you with schedules of such appearances before you arrive.
- Collaborate with your sponsor on the use of in-house media to promote your residencies, such as bulletin boards, school newspapers, direct newsletters, mailing lists, flyers, and announcements.
- Involve parents, school boards, community members, and legislators so they will understand and support your program goals, objectives, and activities. Their involvement can make a difference for future arts programming.

*The Cleo Parker Robinson Dance Ensemble provides sponsors with background information on Cleo Parker Robinson (in photo at right, during a Gillette residency), and press releases about the ensemble—its experience, philosophy, and teaching plans. (Photo by Travis Heying)*

## *COMPLETING YOUR AIE PROGRAM ON A SUCCESSFUL NOTE*

- Monitor your entire program and process (including planning and follow-up) by making thorough evaluations of every step. See the sample evaluation forms on pages 28-31.

- Consult evaluations from past projects. This will help you become familiar with a school or organization that is new to you.

- Get to know principals and other administrators. Discuss your plans at the outset, then frequently share information on your progress.

- During a project, focus on goals you and sponsors have identified. Read the section on outcomes-based education on pages 19-21. Communicate regularly to evaluate and make adjustments as needed.

- Conduct a midpoint meeting with the site coordinator to review outcomes, evaluate strategies, and revise as necessary.

- Help students focus on your goals. Watch or listen for clues from them as to how your program might be made more successful.

- Talk regularly with teachers to ensure that together you are meeting the program's goals and objectives.

- Schedule a final brainstorming session with the planning team, participating teachers and administrators, and even a few students. Review the program and identify its strengths and weaknesses. Make recommendations for future AIE programs.

- Complete a written evaluation of the program (you may photocopy and use the form on page 31). Keep one copy for yourself, leave one with the sponsor, and send one to the Wyoming Arts Council.

- Ask the site coordinator and others to evaluate your presentations. Use this information as you plan future residencies.

- Help document the program's objectives, activities, and outcomes by offering materials (such as publicity items or student work samples) to the WAC and to the school's program evaluator. Be sure to clearly label all materials you send to the Arts Council.

***Share Your Knowledge***

*Make an effort to contact other artists to share successes and problem solving strategies. Visit them during their residencies, observe their teaching techniques, and exchange ideas. We can learn a lot from each other!*

## *EXTENDING THE IMPACT OF YOUR AIE RESIDENCY OR PROJECT*

- Provide information on projects, activities, concepts, and resources that will allow teachers to extend your residency or project after you leave. You are responsible for developing handouts.
- Tie up loose ends, and leave participants with a sense that the project has been a positive arts experience.
- Remember to thank all those who made it happen—in writing if possible.

*Sculptor Terry Kreuzer in her studio. (Photo by Steve Cotherman)*



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# *RESOURCES FOR RESIDENCIES*

*What is outcomes-based education? How do you give an inservice, write a press release, or put together a contract? In this section, you'll find answers to these and other questions.*

***WHAT YOU'LL FIND IN THIS SECTION:***

A list of Arts Council board members and staff, other side
An explanation of outcomes-based education, page 19
A sample AIE residency, page 22
A sample AIE inservice, page 24
Information on media coverage, page 26
Forms you can use, page 28
An artist/consultant & sponsor contract, page 35

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***HONORARY MEMBERS***
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Arline Cohen, Cheyenne
Lynn Munns, Casper

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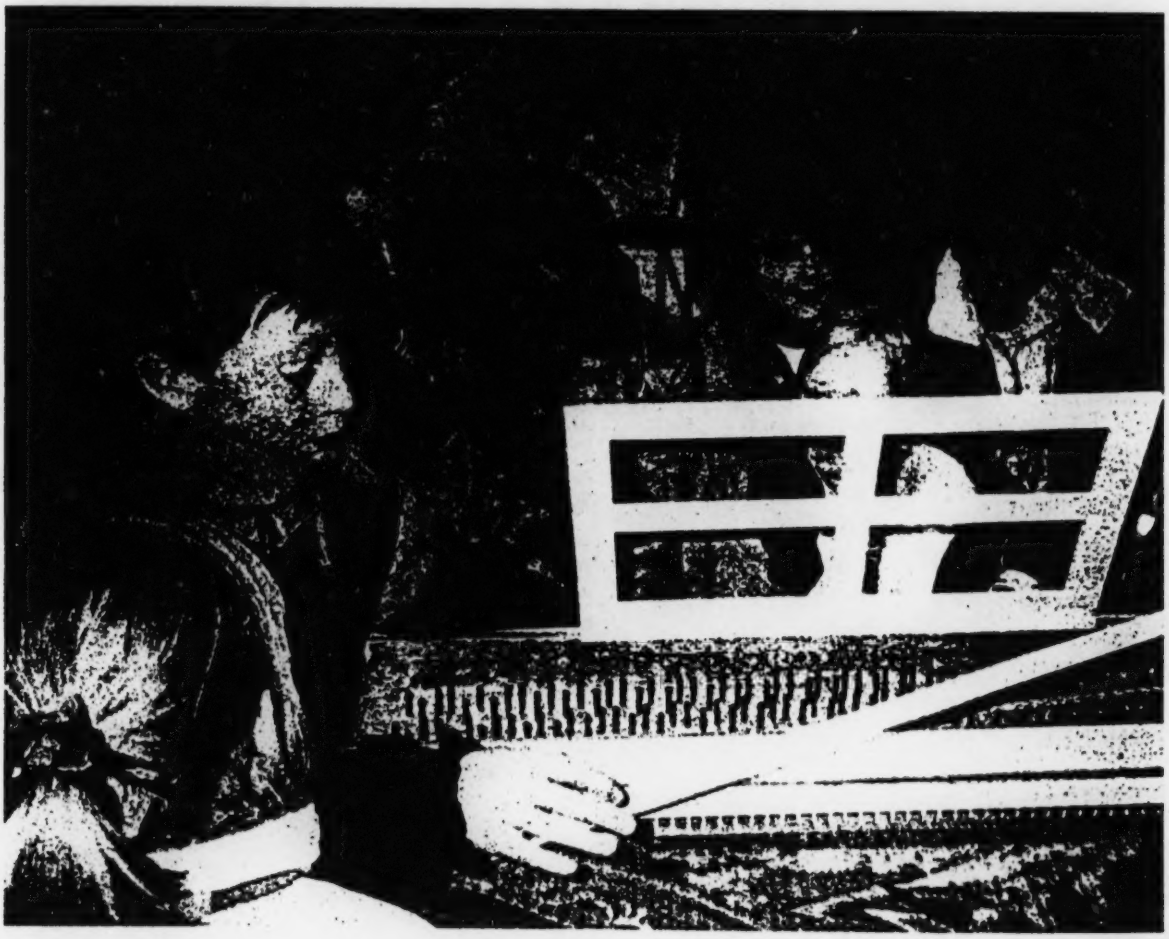
# *ABOUT OUTCOMES-BASED INSTRUCTION*

Across Wyoming, parents and educators are taking a fresh look at the way students are taught, and the expectations we have for them. As part of this process, school districts have been developing performance standards in the fine arts and other subject areas. This nationwide trend, known as outcomes-based instruction, involves:

- Identifying successful methods of teaching and areas of study that encourage the development of essential student skills.
- Finding new subject matter to include in school curricula.
- Redefining curricula, with an emphasis on the student's role in learning.

*Outcomes-based instruction cultivates lively partnerships between teachers and students. Students are expected to take responsibility for learning, and teachers are asked to act as mentors. In the photo below, Teton County schoolchildren discover the harpsichord.*



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***Wyoming Arts:***
***An Education Plan***

*The Wyoming Arts Council has long hoped that Wyoming schools would implement guidelines for quality sequential arts education curricula. Now the state is moving toward that goal, with Wyoming Arts: An Education Plan, developed collaboratively by the Council, the Wyoming Department of Education, and the Wyoming Alliance for Arts Education. This publication provides a blueprint to help teachers, schools, and districts develop student standards for arts education. It has been praised by the National Art Education Association, the Getty Center for Education in the Arts, and others, as a model of its kind. Contact the Council for copies. If you would like to attend an inservice on this subject, contact the AIE Coordinator.*

### *THE CHANGING ROLES OF STUDENT & TEACHER*

Instead of adapting traditional student-teacher roles, schools are beginning to cultivate lively partnerships between students and instructors. Ideally, teachers are being asked to move into the role of mentors, becoming the guides who encourage, enable, and motivate students to learn.

In return, students are expected to take a much more active role in the learning process. They're required to demonstrate that they actually *understand* subject matter. They learn to discuss their own work, define their explorations, produce final products, and then reasonably critique those products. In short, with outcomes-based instruction, students discover there is more to learning than memorizing the previous day's assignment and recalling it word for word on the next day's test.

### *HOW AIE PROJECTS AND RESIDENCIES CAN HELP*

The arts provide a natural starting point for introducing outcomes-based principles. By their nature, the arts stimulate participation. It's difficult for students to remain passive, for instance, when they've been drawn into the process of creating, discussing, and analyzing their own art work. In addition:

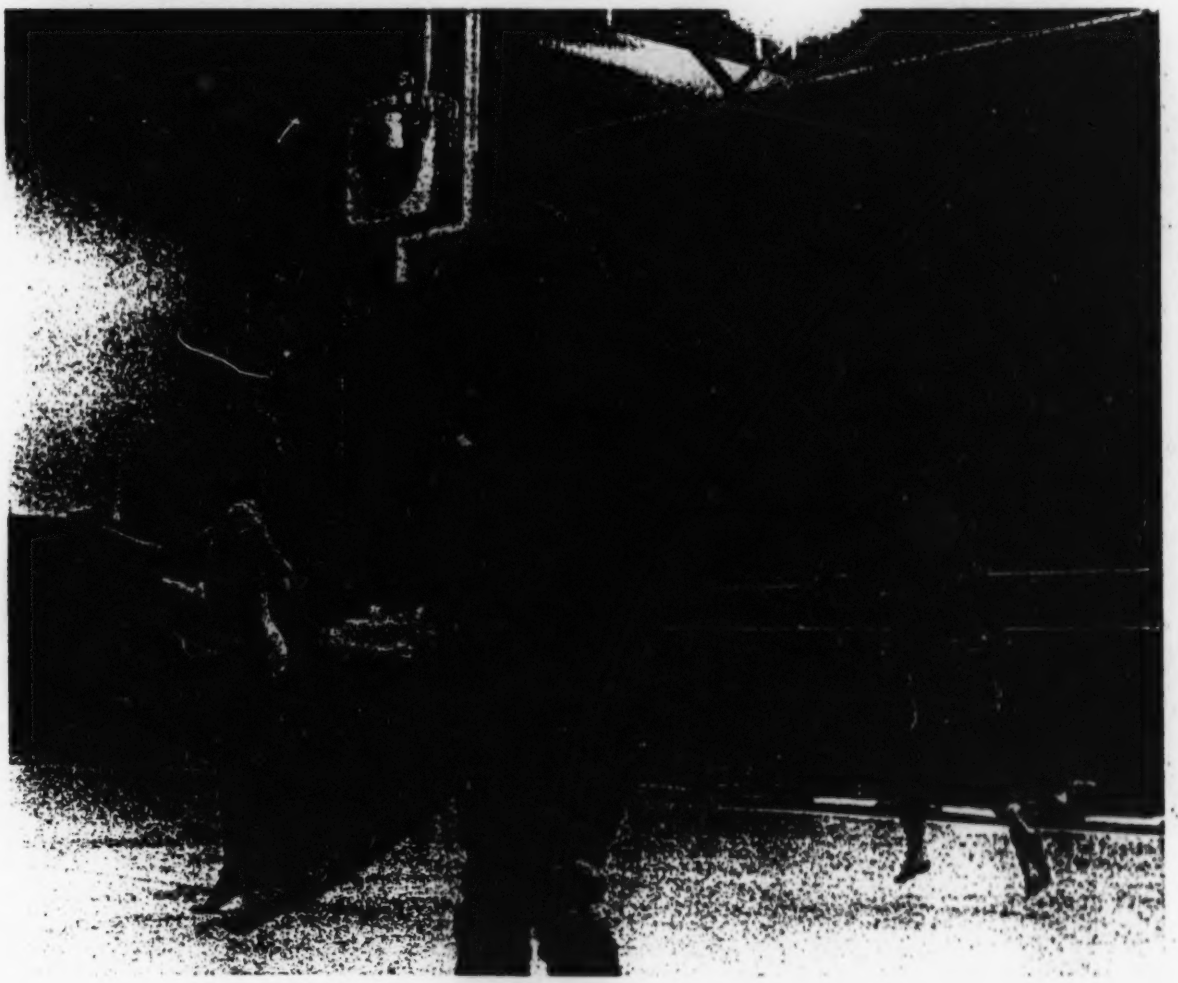
- Visiting artists can encourage students to take responsibility for learning by providing clear goals or outcomes (see the sample outcomes on pages 22-23). They can help teachers become actively engaged, too, by designing outcomes-based inservice programs (see pages 24-25).
- Teachers and administrators can strengthen residencies by clearly defining what expectations the school has for students. Then, by working closely with artists, they can stimulate ideas and discussion, provide daily observations and evaluations, and encourage students to participate fully.
- Students can develop more effective arts programs by being asked to evaluate projects and suggest changes. (Note the sample student evaluation form on page 30.)
- Parents and community organizations can help by insisting that arts be taught as part of every basic K-12 curriculum. They can also support arts education programs through funding, advocacy, and volunteer activities.

### *OUTCOMES AND EVALUATIONS*

How do we know if students are successfully learning? How can we be sure our arts programs are meeting their needs, while supporting district outcomes? Evaluating arts programs—every step of the way—is the answer. Through evaluation (both internal and external), students know when goals have been achieved and when it's time to move on to the next level. Teachers, too, gain an understanding of how far along each student is in the learning process, which helps them direct students toward successful strategies. Evaluations provide information for administrators and parents as well, and provide useful details for the planning of future programs. Examples of a number of different kind of evaluation forms are included on pages 28 to 31.

*Students respond well when they're able to take an active role in learning. To make this process work, students must understand what is expected from them, and how much they've achieved.*

As you design a project or a residency, keep in mind the principles of outcomes-based education. The sample residency and inservice programs outlined on pages 22-25 may spark your own creative solutions.



# *A SAMPLE AIE RESIDENCY*

Whether you call them outcomes or goals, if you identify expectations for everyone involved in an AIE program, you'll be one step closer to full participation. Set the stage by emphasizing the active role students and teachers should assume.

The following handout will give you ideas about how to structure and then write educational outcomes. Note that any outcomes you specify for your residency should enhance and underscore the broader fine arts outcomes of the school and district you're working with.

## *ONE-MONTH RESIDENCY FOR GRADES 9-12: PAPER AS A CREATIVE 3-D MEDIUM*

During this residency we (students, teachers, and visiting artist) will explore the wonders of papermaking, paper-casting, papier-maché, and ultimately, the use of paper as a medium for creating 3-D works. We'll have opportunities to "muck-around" and throw ourselves into this creative process.

### *WHAT'S EXPECTED OF YOU?*

- Leave your inhibitions at the door. We're here to learn together by *exploring* processes that might be unfamiliar.
- Strive for quality. As we experiment, maintain high standards. Don't let technical explorations take precedence over good design.
- Respect the process. Pay attention to what you can actually accomplish in the allocated time, space, and setting. Think big, think small—but think realistically.
- Have fun. Even when the medium is not doing what you want it to do, remember that we're here to learn—especially from our mistakes.

*For a more complete explanation of outcomes-based instruction, see pages 19-21. To see how to incorporate inservice programs into your residency, see pages 24-25.*

*WHAT CAN YOU EXPECT FROM THIS CLASS?*

*Outcome 1: You will be able to identify and talk about the properties of various types of paper.*

Strategies:
- You will construct sculptural pieces out of several different samples of commercially made paper.
- You will experiment with papermaking processes, making at least three types of paper.
- You will keep a notebook of paper samples with comments on the characteristics of each and how it was made and used.

*Outcome 2: You will be able to discuss historical and contemporary uses of paper and papier-maché as sculptural media.*

Strategies:
- You will complete assigned readings.
- You will present a 500-word essay on papermaking and sculpture, based on your research and readings.

*Outcome 3: You will complete at least one 3-D sculpture, using methods learned in this class.*

Strategies:
- As an introduction to various media, you will complete three small, exploratory pieces, including a mask, a vessel, and a figure.
- You will use three processes: papier-maché, cast paper pulp, and paper layered over a constructed frame.
- You will select one method to use in completing a final project.

*Outcome 4: You will do a final critique of the work and class.*

Strategies:
- You will learn and use appropriate terminology in discussing your work and the work of your classmates.
- You will briefly discuss the processes you used and defend your design decisions.
- You will complete written evaluations of the class and visiting artist.
- You will brainstorm about how to make the class more effective.
- You will complete a self-evaluation of your work and discuss it with the teacher.

*Outcome 5: Your work will be highlighted in a final gallery show.*

Strategies:
- You will write a brief artist's statement to accompany your work.
- You will help create advertising for the show.
- You will prepare your work for display.
- You will attend the show opening and be prepared to discuss your work with patrons.

# A SAMPLE AIE INSERVICE PROGRAM

Inservice programs provide educational opportunities for adult participants interested in incorporating new information into ongoing curricula, both in school and community settings.

During most residencies, artists schedule a day of inservice training for teachers, administrators, and other interested adults to ensure familiarity with the material to be covered. Be sure to include an explanation of the actual activities that will take place in the classroom. This builds a framework for a unit of study that can be continued in the future by teachers.

Sometimes, though not in conjunction with a residency, schools or community organizations request that an artist or consultant provide training opportunities for teachers, administrators, and parents. Recertification or college credit may be offered for these sessions.

The following sample outline will give you an idea of the kinds of activities appropriate for an inservice.

## *TWO DAY INSERVICE ON DEVELOPING A UNIT OF STUDY: PAPER AS A CREATIVE 3-D MEDIUM*

During this inservice, we will participate in discussions and hands-on explorations to look at an intriguing process: using paper to create 3-D sculpture pieces.

***WHAT CAN YOU EXPECT FROM THIS INSERVICE?***

*Outcome 1: You will be able to identify and talk about the properties of various types of paper.*

Strategies: You will examine a variety of papers, including commercial and hand-made samples. Brief descriptions and/or recipes will be provided.
You will keep a notebook of paper samples, including comments on your reactions to them and how they could be used.

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*Outcome 2: You will identify resources that cover historical and contemporary uses of paper and papier-maché as sculptural media.*

Strategies: You will receive resource lists for supplies, books, and alternative paper sources.
You will devote a specific section of your notebook to this information and any you collect in the future.

*Outcome 3: You will discuss hands-on, exploratory projects for students that can be incorporated into this unit.*

Strategies: You will view a variety of paper projects, and instructions on how they were crafted.
You will create one small work using one of the methods on view.
In your notebook, you will record your observations of and reactions to the process you select.
You will share the process you undertook and the design problems you encountered with the entire group.

*Outcome 4: You will design an evaluation process to adequately address all components of this study unit—including critiques, written evaluations, and discussions.*

Strategies: You will critique your own work and the samples provided, determining appropriate terminology, points of discussion, and potential structures for critical sessions.
You will compose a written evaluation. All evaluations will be discussed by the group and combined into a single, final form.
You will work in pairs, discussing your own work or a sample piece. You will record questions asked and answers received.
You will reconvene as a group to analyze these discussion sessions, sharing both successful and unsuccessful critical methods.
You will add evaluation information to your notebook.

*Outcome 5: You will discuss methods of displaying student work, how to publicize a student show, and how to present information on papermaking as part of a show.*

Strategies: You will view samples of displayed art and discuss methods of displaying student work in available space.
You will write a brief artistic statement which draws on the notes you made regarding process while creating your art work.
You will discuss the most effective ways to present this information in the context of a show.
You will view advertisements for art shows and identify publicity appropriate for your situation.
Sample artists' statements, process papers, and publicity materials will be provided for your notebook.

*For more information on outcomes-based instruction, see pages 19-21. To see how to incorporate student outcomes into a residency, see pages 22-23.*

# *ABOUT MEDIA COVERAGE*

To build audiences for your Arts in Education residencies or projects, you'll need to generate publicity. The first place to look for solid—often free—publicity is toward in-house sources, such as school newsletters, mailing lists, or bulletin boards. You should also contact the Wyoming Arts Council, so information about activities can appear in publications such as the *All Arts Newsletter*. To reach the general public, contact the local media—newspapers, magazines, and radio and television stations.

### *PUBLIC SERVICE ANNOUNCEMENTS*

Many local radio and television stations are happy to run public service announcements (PSAs) for schools and community organizations. Since stations usually have only 30-45 seconds of time to fill between daily scheduled programs, you must concisely describe the most important information about your program or event. The sample below shows how to incorporate vital facts into an approximately 30-second announcement.

*For more information about promoting residencies, see pages 7 and 16. To learn how to put together an artist's press kit, see the sidebar on page 16.*

### *SAGEBRUSH HIGH SCHOOL STUDENT SHOW*

Students from Sagebrush High School invite the entire community to attend the opening reception of their Fall Student Show on Thursday, October 29, from 7 until 9 p.m. at the Sagebrush Museum. Sponsors of this show include the school district, museum, Dan's Hardware, Ag Fair Grocery Store, and the Wyoming Arts Council. Willow Barkke, a visiting artist at Sagebrush High School, and the students themselves, will present a brief program on papermaking and how they utilized this process in classroom sessions. Refreshments will be served, and show-goers will have a chance to ask questions about the work and the artist-in-residence program.

## *PRESS RELEASES*

Often, newspapers and newsletters will print information about your AIE residency or project if you provide clear, concise details. Because editors always have space considerations, you should include vital facts at the beginning of your press release, followed by supportive coverage specific to the program, and finally by background information that may or may not relate directly to the project. This ensures that if an editor needs to cut your article because of space considerations, the public will still get the most pertinent facts: what is happening, where and when it occurs, who is sponsoring the project, what artists or consultants are involved, who can participate, how much it costs, and who to contact for more information.

*All press releases should follow a triangular format. The top of the triangle is packed with to-the-point details about your program, while the broader base of the triangle provides a wider perspective on the artist, the presenting organization and the program. The space in-between contains supporting information on the program. Please remember: if you've received funding from the Wyoming Arts Council, credit both the Council and the National Endowment for the Arts on all publicity.*

### *SAGEBRUSH HIGH SCHOOL WELCOMES ARTIST-IN-RESIDENCE*

Sagebrush High School has invited papermaker and sculptor Willow Barkke to serve as artist-in-residence in the visual arts department during the month of October. Co-sponsors of the residency include the Sagebrush Arts Council, Dan's Hardware, and the Wyoming Arts Council (with funding from the National Endowment for the Arts). Every student will work with Barkke, learning how to make paper and then creating paper sculptures. Barkke will also instruct teachers, administrators and other interested adults in ways to incorporate this unit of study into district curricula. All sessions take place at the high school, and parents are encouraged to visit the classroom during the residency. To make arrangements to visit, or for more information on the residency or adult sessions, call Mr. Moore (Associate Principal) at 592-2468, between 8 a.m. and 4 p.m.

This special arts in education project supports the district's mission to create a learning environment that challenges students to think for themselves, and to find creative solutions for daily problems. Students and teachers will learn to identify different papers, and even create some of their own from local ingredients (such as sagebrush, grass and cattails); they will discuss historical and contemporary uses of paper; create sculptural pieces out of paper; talk about the design and use of these pieces; and display the work in a community student show.

Barkke graduated from High Plains University with an MFA in mixed media. She taught papermaking and sculpture classes for Paintbrush Community College for six years, as well as numerous workshops and community arts programs. Currently, she continues with her own artwork and serves on the Wyoming Arts Council's Artist Roster. She tries to participate in at least one artist-in-residence program each year as a way to enhance her own creativity. She believes the students give her as many new ideas as she gives to them.

For more information on any aspect of this residency, call Mr. Moore at Sagebrush High School, 592-2468, during school hours.

# *FORMS YOU CAN USE*

The forms on the following pages have been compiled from various workshops, residencies, and the files of the Wyoming Arts Council. Feel free to photocopy these forms, modify them to fit your programs, or use them for ideas to create your own customized evaluations, questionnaires, and applications.

*There are many different formats you can use to design your own evaluations, applications, and contracts. The form at right is an example of a "rubric" style configuration.*

## *STUDENT SELF-EVALUATION*

| CRITERIA | POINTS ALLOWED | POINTS GIVEN | COMMENTS |
|---|---|---|---|
| ORIGINALITY AND CREATIVITY | 4 PTS | | |
| CONSISTENCY IN WORKMANSHIP | 4 PTS | | |
| USE OF MATERIALS AND CRAFTSMANSHIP | 4 PTS | | |
| UNDERSTANDING OF DESIGN PRINCIPLES | 4 PTS | | |
| CONSISTENCY IN STYLE | 4 PTS | | |
| PERSONAL STATEMENT | 4 PTS | | |
| OVERALL PRESENTATION | 6 PTS | | |
| TOTAL POINTS | 30 PTS | | |

BEST COPY AVAILABLE

*Conestoga Elementary music teacher Brenda Handel-Johnson instructs a student during a workshop on using the school's music synthesizer.*

***FORMS INCLUDED IN THIS SECTION***

- Student Evaluation
- Artist Evaluation

  All artists should fill out this form, keeping one copy, leaving one with sponsors, and sending one to the Wyoming Arts Council.
- Artist-in-Residence Application

  This form is adapted from a Sheridan Arts Council design. If you use a form to screen artists, follow up with a note letting each applicant know if he or she has been accepted as an artist-in-residence. Courtesy suggests work samples be returned, too.
- Artist/Consultant & Sponsor Contract

  We urge you to use this residency contract to cover the contingencies of the sponsor/artist/consultant relationship.

# *STUDENT EVALUATION*

*What's the most important thing you learned from this residency or project?*

*How would you rate this project:* *Poor* *Fair* *Good* *Excellent* *Why?*

*What other types of artists would you like to visit your school?*

*What was your favorite part of this program?*

*How could this program be improved?*

*Do you have other comments? Please feel free to give us your advice!*

# *ARTIST EVALUATION*

| *GOALS AND EVALUATION* | *YES* | *NO* | *COMMENTS* |
|---|---|---|---|
| *Were the sponsor's goals for this program well defined to you?* | | | |
| *Was there an established evaluation system?* | | | |
| *Was the evaluation done by a designated person?* | | | |
| ***ARTS AS A BASIC*** | | | |
| *Were you given information about the current curriculum?* | | | |
| *Did you discuss how your skills might complement the current curriculum?* | | | |
| *Do you feel this residency will have a continuing effect upon this sponsor's arts curriculum?* | | | |
| ***APPROPRIATENESS*** | | | |
| *Did you and the sponsor feel comfortable with one another's goals?* | | | |
| *Were you able to communicate easily with the sponsor, both prior to and during the residency?* | | | |
| *Were your physical needs (housing, food, studio time) well-considered by the sponsor?* | | | |
| *Were you provided with an appropriate studio or work space?* | | | |

| *PLANNING AND PREPARATION* | *YES* | *NO* | *COMMENTS* |
|---|---|---|---|
| *Did you feel well prepared for this residency?* | | | |
| *Did the sponsor include you in preplanning?* | | | |
| *Were the goals of this program realistic for the time fame?* | | | |
| *Did the planning process include follow-up activities?* | | | |

*AIE PROGRAMMING AND COUNCIL ASSISTANCE*

*What do you consider to be the strengths of the current AIE program?*

_____

_____

_____

_____

*In what ways would you like to see the program improved and/or altered in the future?*

_____

_____

_____

_____

*How can the AIE Council Staff assist you more in the arts in education program?*

_____

_____

_____

_____

*Do you have any comments?*

_____

_____

_____

_____

# *ARTIST-IN-RESIDENCE APPLICATION*

*Please list your previous Arts in Education residencies.*

_____

_____

_____

*May we contact the above organizations or schools for references?* ☐ *Yes* ☐ *No*

*What are your reasons for requesting a residency in this region?*

_____

_____

_____

_____

*What is the preferred length and time of year for your residency?*

_____

_____

*What is the maximum number of students you can accommodate?*

_____

_____

*What are your space requirements for studio/office?*

_____

_____

*Please give an example of a one-hour contact session or a half-day field trip, if appropriate.*

_____

_____

_____

_____

_____

*What age students do you prefer?*

*What kind of materials will teachers need to provide for your residency?*

*Are you prepared to send a preliminary work schedule to teachers so they may prepare students adequately?*

*Do you have special housing requirements?*

*Are you willing to do a pubic presentation (i.e. slide lecture, painting demonstration, reading, workshop or performance)?*

*Will you offer a teachers' workshop one afternoon?*

*Please list your daily fee. Does it vary if the residency is longer than one week? What do you require for travel expenses?*

*Please send samples of your work (slides, audiotapes, videos, manuscripts), plus an artist's statement.*

# *ARTIST/CONSULTANT & SPONSOR CONTRACT*

*INTRODUCTION*

*The SPONSOR shall complete all blanks except for the artist signature. Three copies should be sent to the ARTIST/CONSULTANT no later than one month prior to the start of the AIE program. The ARTIST/CONSULTANT shall return one copy of the signed contract to the SPONSOR and one to the Wyoming Arts Council (WAC).*

This agreement made this _____ day of _____ 19 _____, between _____ (hereinafter known as the SPONSOR) and _____ (hereinafter known as the ARTIST/CONSULTANT).

*RECITALS*

1. Term of Agreement: This agreement will be in effect from _____ to _____ .

2. The SPONSOR agrees to pay the ARTIST/CONSULTANT on or before the last day of the AIE project or residency the gross sum (including the appropriate amount of WAC funds) of:
amount $ _____ date of payment _____

3. The ARTIST/CONSULTANT has been selected from a roster of carefully screened artists prepared by the WAC, or has been approved through the Council's grants panel process.

4. Negotiations have occurred between the SPONSOR and ARTIST/CONSULTANT, wherein the terms of this Contract were agreed upon.

*TERMS AND CONDITIONS BETWEEN SPONSOR AND ARTIST/CONSULTANT*

1. **Special Conditions**

a) The ARTIST/CONSULTANT agrees to provide artistic assistance to increase educational viability, according to the needs of the SPONSOR.

b) The SPONSOR will provide the ARTIST/CONSULTANT access to information and will cooperate whenever possible.

c) The scope of the ARTIST'S/CONSULTANT'S work may be attached as Appendix A of this Contract.

d) The scope of the SPONSOR'S provisions may be attached as Appendix B of this Contract.

No special conditions apply to this agreement unless incorporated by reference herein and made a part of this agreement.

2. **Independent Contractor**

a) The ARTIST/CONSULTANT shall function as an independent contractor and shall not be considered an employee of the SPONSOR.

b) It shall be the sole responsibility of the ARTIST/CONSULTANT to pay federal withholding and social security withholding taxes.

c) If compensation received under the terms of this contract is to be charged against federal grant funds, the ARTIST/CONSULTANT certifies that she/he is not currently employed by the federal government.

3. **Indemnification**

a) The SPONSOR agrees to the WAC requirement to have a certified teacher in the classroom or group leader in a community setting with the ARTIST/CONSULTANT at all times.

b) The SPONSOR hereby agrees to hold harmless, indemnify and defend the artist from and against any and all damages, actions, causes of action, losses, injuries, liabilities, royalties, claims or other payments relating in any way to the program.

c) The ARTIST/CONSULTANT hereby agrees to hold the SPONSOR and its agents harmless for any liability arising out of any and all acts or injuries to the artist arising out of this agreement.

4. **Copyright**

a) Recording in any form shall not be permitted during the workshop/seminar without the prior written permission of the ARTIST/CONSULTANT.

b) All materials distributed during the residency shall remain the property of the ARTIST/CONSULTANT and may not be reproduced for any purpose without the ARTIST'S/CONSULTANT'S express written permission.

c) Any copyrightable material produced by the ARTIST/CONSULTANT for this residency shall remain the property of the ARTIST/CONSULTANT.

5. **Cancellation**

a) In the event it is necessary to cancel the residency or project the parties agree to make good faith efforts to reschedule the residency at a mutually agreeable time within the confines of the WAC funding year (July 1-June 1).

b) The SPONSOR shall compensate the ARTIST/CONSULTANT in full for the program held on the rescheduled date.

c) If the residency cannot be rescheduled at a mutually agreeable time, this contract is null and void and another ARTIST/CONSULTANT may be contracted.

d) This Contract may be terminated by either party upon 30 days written notice by certified mail, if either party fails to perform substantially in accordance with the terms of this agreement.

6. **Compliance with Laws**

In performing this Contract the ARTIST/CONSULTANT agrees to comply with all applicable Wyoming, federal and local laws, rules and regulations.

7. **Hours and Facilities**

a) The SPONSOR agrees to the WAC guidelines of no more than four hours per day of contact time.

b) The SPONSOR agrees to provide the ARTIST/CONSULTANT with studio space and/or adequate practice space.

***This Contract represents the entire and integrated agreement between the parties and supersedes all prior negotiations, representations and agreements, whether written or oral.***

**Signed:**

_____ _____

*ARTIST/CONSULTANT* *SPONSOR*